

# AMERICAN *Cinematographer*

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★ THE MOTION PICTURE CAMERA MAGAZINE ★

*In This Issue...*

**Cameramen of War**

**A Newcomer Looks at Hollywood**



May  
1944

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# AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

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THE FRONT COVER is a view, seen from Paramount's "Road to Utopia," starring Ring Lardner, Bob Hope and Dorothy Lamour. Lionel London, A.S.C., is the Director of Photography.



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**"Mother, is ADEL  
Republican or Democrat?"**



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## Cameramen at War

By BURR MCGREGOR

Top left: Sergeant Sergeant Jerry Jewell, member of 9th Combat Camera Unit, who made the winning photograph of the attack on the French 5th Parachute Division in the opposite page. Above: Captain Raymond Pemberton, member of the American Society of Cinematographers, smiling from his hospital bed in North Africa while recovering from wounds caused by shrapnel in a fight over the Mareth line. (All photos from Army Air Forces)

**T**HERE were eight of them. Eight fearless men who laughed at danger and made it their business. The daily life of each of them was incomplete and irksome without some incident of danger to sustain their good humor. Dangerous missions were the semi-experiences necessary to their well being and mental comfort. Combat photography at high altitude with the enemy's flak and bullets punching holes through their fast maneuvering planes had become a commonplace event that lacked the sharp edge of thrill.

By confronting all the dangers known to man from depths below the surface of the sea to heights miles high over the sea and earth, the photographic exploits of these men had contributed to science and entertainment.

Major John D. Craig had operated his camera from the slim little catwalk of the bomb bay to get a record of bombs falling away, to the far jets over Palermo when the Nazis flared the sky with flak and their own fighters were well above twenty thousand feet. The fighting whirled around well above twenty thousand feet of altitude where the thin atmosphere was more than twenty degrees below zero; a pleasant height to crash from, but lacking a couple of dozen air-ack and machine gun bullet holes punched

through the sides of the plane, a major shot out of the tail fin and one of the wing tips missing, everything worked out smoothly, and the crew landed back at headquarters altogether with good marks chalked up to their credit.

Before entering the Air Forces as a combat photographer Major Craig's whole career had been filled with thrilling action; photographing on the sea floor off the Cedros Islands of Mexico, where he learned to swim away man-eating sharks by blowing air bubbles at them; hunting lions in Africa; greatly lions in Montana, tigers in India; and photographing high over the top of the world enemy fighters, and every kind of explorer that could be used to bring him down. He is still looking for bigger thrills.

Major Sanford S. Greenwald, rounded out his civilian life as a NEWS OF THE DAY cameraman. A quiet, unassuming sort of man with a kindly manner of politeness, always alert for the congenious opportunity that would give him the credit of one more "score" to add to his already brilliant record and to the confusion of his competitors.

With advances now confined to "NEWS OF THE DAY" war records, Greenwald offered his services to the armed forces and was commissioned a

Major and transferred to North Africa on November 12, 1942, as commanding officer of one of the first Army Air Force Combat Camera Units to cover aerial operations.

Greenwald's keen perception of photographic news values and his daring in recording the humorous-unusual was responsible for his assignment to the advanced unit of the First Headquarters of the 1st U. S. Air Force, which at that time was supporting General Montgomery's Eighth Army in its drive on the Mareth line. Greenwald's assignment was: "to cover thoroughly with still and motion pictures the Air Force to which he was assigned, including combat operations in the air and on the ground; to secure photographic and recorded statistical information from pilots and crew members returning from combat and reconnaissance missions; to photograph damage to aircraft by enemy action; to record the handling of casualties; the conditions under which personnel and equipment operated, and in such a manner that the photographic records will be of such assistance in analyzing the reasons for failure."

When Greenwald's Unit went into action, Combat Camera Units were new to the Air Forces. He was one of the first two motion picture units assigned to combat operations.



Greenwald, and his men, reported to the headquarters of Brig Gen Lewis Brereton, Cairo, Egypt, on November 18, and were then sent to heavy, medium and light bombardment groups as well as fighter squadrons to cover every activity of those organizations. Greenwald remained in Cairo where he co-ordinated the work of his Unit with the Headquarters of the AAF Motion Picture Division in Washington, and Units in North Africa.

Two other men, T/Sgt Jerry J. Jowick of Chicago, Illinois, and Lt. James Bray, of Rochester, N. Y., were awarded the Distinguished Flying Cross and the Air Medal for their daring exploits, not only for their marvelous photographic records but for their cool, collected, efficient ability in dodging Messerschmitt 109's after their supply of film had run out and they took over the guns of the wounded gunners. Lt. Bray was the first AAF Motion Picture cameraman to down an enemy ship in this war. T/Sgt Jowick was awarded his honors for the eight hundred feet of motion picture film he so successfully exposed regardless of the fumes and smoke and bullets his plane plowed through. His film supplied the only continuous authentic record of the blasted Fleet Oil-fields.

Additional men were sent to Greenwald in December, 1942, and the unit then covered every activity of the North Air Force, including the fall of Cape Bon, the invasion of Sicily and the penetration bombing of Italy.

In this second group was Capt. G. I. Fernstrom, A. S. C. Fernstrom had already a reputation for daring photographic exploits that covered a major portion of the military and oceanic of both hemispheres, and his record as a Paramount Newsreel cameraman was one of daring color.

Fernstrom had first cast his feet

See left a huge B-24 slashing its way through smoke and debris thrown up from burning Flak and fields in which it has just expended its bombs. Top right from only 200 feet in the air Sergeant Jowick made the photographic record of damage done by the American bombers. Note the oil tanks hanging out of central Italian right, Major-General J. Greenwald (left) congratulates Lt. James Bray at ceremony in which Bray was awarded the Distinguished Flying Cross for shooting down two Messerschmitts in the Mediterranean area. Bray was a member of the 9th Central Postal Directory in North Africa.



with the U. S. Signal Corps, and it was as a Signal Corps Photographic Officer that he had been sent to North Africa. After arriving there and meeting Greenwald, an old friend in many venues, Fernstrom decided he wanted to fly. He requested a transfer to the Air Force as a member of Greenwald's Unit. After the transfer had been effected, Greenwald sent Fernstrom to cover the pounding of Rommel's retreating forces being chased out of North Africa.

Fernstrom operated some of the time from the field in Ain M'Zila, the home base of a certain very efficient bombardment Group. Operations were carried on against Mediterranean shipping, Sicily, and enemy airfields in Tunis and Bizerta.

It wasn't long before this Group became known to the enemy as a hard hitting outfit and one to be dreaded. The tough reputation of the unit became the

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## Aces Of The Camera

### Ralph Staub, A.S.C.

By W. G. C. BOSCO

THE Fiftieth Anniversary of Motion Picture Exhibition in America is being celebrated this year. With so much competition from the gripping news of current world events the occasion will, in all probability, not get the publicity and attention it would have received during more normal times and which as a milestone in the development of one of the most democratic and unexpressed media of modern times it so richly deserves. But at least an commemoration worthy of the jubilee has been prepared in that master of the short subject, writer-producer-director-camera-man, Ralph Staub, A.S.C. His latest "Screen Snapshots" release should be seen by everyone, particularly by those who are a part of the industry whose first feeble flickerings and grow-

ing beehived excellence is traced in Ralph's latest.

No dull, historical recapitulation this tool is an exciting review of some of the most moments in the development technically and artistically, of the film medium. Thanks to the cooperation of the Museum of Modern Art in New York and a fortunate purchase from the estate of the late J. Stuart Blackton, Ralph has been able to include in his jubilee "Screen Snapshots" some particularly interesting footage. There is a work of "Black Maria," Thomas Edison's first studio that was built in 1893, there is the scene of the first movie kiss, between John Rice and May Irwin which affords not only a comparison of the motion picture drama of those early days, but also an interesting insight on what constituted cultured passion in those pre-

Hay's Office days, and which was no doubt the reflection of the popular practice, or kissing technique, in vogue at that time. The kiss lasted thirty-eight feet. And at sixteen frames per, remember. It caused great agitation and consternation among the clergy and the "right" thinking people of that day, but we venture the opinion that the modern audience, despite the anemic kissing fads fed them today through the censure of the Hay's Office, will find in this thirty-eight feet of clockwork and our nobbling nothing more than an interesting curiosity from the days of yore, and certainly nothing to stimulate the animal propensities.

Relating the progress of the motion picture to the historical events of those days the reel contains shots of Teddy Roosevelt and his Rough Riders leaving for Cuba in 1898, and the funeral procession through the London streets of "The Peace-maker," Edward VII.

Ralph reproduces for today's audience some of the scenes in which appeared the great names of the past from the day the industry lifted its players out of anonymity and began to give them screen credit. John Barry and Flora Finch, Clara Kimball Young and Selmer Deane are reborn for a new generation. Mary Pickford appears in scenes from a 1912 production, "Mender of the Net," in which Lillian Gish, Laurel Hurrymore and Bobby Raynes had parts. Directed by the great D. W. Griffith, it included a promising, juvenile, Harry Carey.

There are scenes from the great pictures of Valentino, Swanson and Jolson. If you go to see this reel, and you must certainly should, you will also see the first awarded actress, a made effort made as shown, awarded by means of giving the figure about, in contrast. Mollie Mouse in "Steamboat Willie", a tremendous musical to make as well as what a lot of ground had been covered up to that time.

Ralph concludes this reel with a scene, that will no doubt be of great interest and usefulness to future historians of the cinema, and consists of contemporary reels. In this scene, purportedly taken in the clubhouse of the Screen Directors Guild, Ralph prevailed upon some of his fellow directors to appear. For the first time most of the audience will get a glimpse of some of the men who have helped to make motion picture history. Sam Wood, Irving Cummings, Cecil B. DeMille, Robert Z. Leonard, Alfred Hitchcock, Basil DeSile, Edward H. Griffith, Eddie Sutherland, William S. Selig, George Marshall and Richard Wallace. It is a scene unique in the annals of motion pictures, bringing together for the first time eleven such top-flight directors, all of whom have been in the film industry for thirty years or more. And it is a precious portrait of recognition and appreciation to some of the men who have made big contributions (through the years) to make the motion picture what it is.

As the writer-producer-director-camera-man for Columbia of "Screen Snapshots," which is now in its thirteenth

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## A Newcomer Looks At Hollywood

By EARLY CANTRELL

**N**OW don't get me wrong. I love Hollywood. Hollywood is the place where men have stars and legs and brains like in any other place, but where they have only one idea.

Hollywood is the land of "krazy." "Krazy" in Hollywood is when a man wants to protect a girl from men who have ideas, because he has the same idea himself. The place is, and a lot of other females, and males, agreed on knocking for a leap the minute we stepped off the train with our heads afloat, and stars in our new dark glasses.

Yours, I set to me, the first thing to do is to get into the theatre and be seen and "they" will come for you. Don't go to them, I say, but let "them" come to you (Say, eh?) That was before I knew what the "theatre" in Hollywood meant. Coming straight from playing stock on legitimate stage in the South and East, I actually was not prepared for the way they do things backward on here. You see, instead of the stage "producer" paying you to act, it seems you have to pay the "producer" to be in his play. Unless that, or while you're sitting still

stared from the window about face you suddenly look up and is there's that familiar gleam in his eye and he leaps across his office—(that is, if he's young enough to leap, or fortunate enough to have an office)—and pulls up a chair, takes your hand tenderly, and says, "Of course, honey, we might work out some kind of a deal. If you could come every day and type or answer the phone for me—well, you really wouldn't have to type or answer the phone, you could just come." Now it's your turn to leap across, unless you're better than I am at handling a loaded sawsaw.

Now, not being one to sit back on my haunches and wait because sex has scared him—oh, it's beautiful here, I start for Pasadena Playhouse where I read and get myself a part in a play. Now, an actress of any experience knows when she's doing a good job, and vice versa. This case was no exception. I knew I was doing a good job. The part was small, but "precious" and very dramatic. In fact, I died in the play, and oh, how I loved to die, especially if I have to weep before I kick off, and smash my



Top: Myself and Lee Remick, A.S.C. Below: a "Shogun" Andie De Telle. In the Cantrell and De Telle are friendly, popular, sympathetic, when talking a newcomer.

teeth and beat my bosom. (In this part I gnashed away my upper, and still carry the shavings of black and blue marks from beatings—) but don't ask to see my shavings.)

So, anyway, here I am knocking myself out, doing all over the place, when one of those talent scouts saw me and rushed me into his studio to his boss, he

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Left: Richard Thomas, inventor of Thomascolor, checking a new Thomascolor lens on a standard motion picture camera. Above: a Leif B. Russell. It was recently equipped with Thomascolor lens and took last month's aerial trial.

## Thomascolor

By ALVIN WYCKOFF, D. Sc., A. S. C.

LIKE Argus, the mythical character of ancient Greece, a giant of vast strength with eyes that let him see everything, Richard Thomas, after fifteen years of hard work and heart-breaking disappointments, has developed a color unit that can be attached to any camera of standard make, still or movie, in place of the regular lens and faithfully "see," and record on film, ALL the color of any object before it. The numerous patents granted by the United States Patent Office to Thomas, after a thorough search through all the records of optical and photographic research, make his process one to carefully study among color processes.

The United States Army Corps has long sought some simple, reliable method of detecting camouflage, a process of photography in color that would supply commanding officers in the shortest possible time accurate information about the enemy's gun emplacements and other secret positions; not that processes of revealing color photographs were not available to the Army Command, they were, but the time of processing between negative exposure and projected results required more time than is often feasible.

Air Chief General Arnold detailed two officers from Wright Field to conduct exhaustive tests of Thomascolor and sent an Army equipped bomber for aerial photography to Los Angeles.

Meeting the Army officers at a certain airport, Mr. Thomas was informed that General Arnold wanted definite proof of the operating efficiency of his process, speed and accuracy for almost instant-

aneous strategic purposes, combined with economy of method and fidelity of subject color when projected upon a white screen of any white material.

The officers were not permitted, according to orders, to take any extended time for preparation. They were to conduct the tests as soon after their arrival at Los Angeles as it would be possible to assemble the required equipment, and the tests must be conducted under the most unfavorable, as well as the most favorable, conditions that could be devised.

After a short conference for instruction of mechanical operation and assembly of the equipment the army men took it over and moved away into the "high-ceiling" of a brilliant sky on one of the most eventful color-test-periods of Mr. Thomas' career.

And now at last, after a long waiting period, Mr. Thomas has been permitted to assemble "unrestricted" portions of these first tests for demonstration, and to reveal his perfected process to the past-and-commercial interests. For this purpose, a series of test sequences covering the Los Angeles area and photographed by Lieutenant Magnus of Wright Field in a plane piloted by Major Goddard of the same air base, were selected.

Early one cool morning, recently, according to appointment, I met with Mr. Thomas, Mr. Earle, General Manager of the Richard Thomas Enterprises, and a correspondent of the Christian Science Monitor to view the assembled tests in the projection room of the Thomas laboratory.

Four colors! A FOUR COLOR process! Never has my eye beheld such a faithful portrayal of the human interpretation of color by the aid of a mechanical process as was projected upon the screen that morning. The sparkling effect of brilliant sun playing upon a vast panorama as it rolled smoothly, and gently, from high altitudes under the photographing plane, and then on through storm-swirled, rain-discharged atmosphere, emphasizing the changing colors of nature's spectrum-bars; indicating intricate detail through distances as far as twenty-five and thirty miles to the horizon by eliminating the eternal light-blue haze of earth expansion so though it had been blown away by a cold north wind leaving into sharp outline distant peaks and ridges in cameo-sharpness; then on into a startling climax of gorgeous sunset clouds that burned the power of color-adjective description.

Strong reflecting warm colors did not influence or blend into close cool colors. Absolute separation was as effective as seen by the human eye; not were the soft bleedings of the pastel colors lost, in fact they were reproduced with a delicacy that the analytical eye sometimes fails to observe. We discovered that any object that can be photographed in black-and-white can be photographed by Thomascolor and reversed, and with no more annoyance than setting up a camera and going through black-and-white maneuvers. As simple as that.

Griffith Park Observatory, Warren Brothers Studio in Burbank, revealing delicate shades of greenery, gravel walks paved streets and arched trails through the hills, pastel-colored rooftops, a panorama of delicate color-photographs of perfectly reproduced earthly objects.

Then out over Westwood, the plane soared over the green carpeted University Campus. These particular shots pleased the army men because of the faithful reproduction of ground conditions. They were satisfied that it was



Above, Thomascolor camera lens might be considered standard motion picture camera lens. Thomascolor camera lens would be standard film projector lens. Thomas says but this is all that is needed to use a standard projector to Thomascolor. Right, projecting color separator on 8-inch color wheel and effect made on the Thomascolor still camera. Bottom, at left is regular projector lens for standard projector. At right is Thomascolor projector lens, which that converts standard projector to Thomascolor.

no longer possible to disguise the truth. Four-color photographs revealed great detail of actual vegetation or disturbed ground or attempted falsification of foliage mingled with nature's color. The eye might be deceived but not a four-color photographic process.

So enthused were the army men with the tests they had made over the Los Angeles area, that they suggested to Mr. Thomas that he accompany them on an extended flight over some area that would test the powers of his color invention to the utmost.

With a confident smile, Mr. Thomas suggested the one locality in this country, and near at hand, that had defied so many attempts to faithfully reproduce its many color changes without long and careful preparation, and patient waiting for just the right moment when light conditions would be in perfect balance. "The Grand Canyon of the Colorado! A most difficult subject to photograph in color from the air, and an yet more photographed in all the myriad chromaticism and textures of hues on a single day's without the aid of color dyes for the finished product."

Boulder Dam, a modern beauty made by man in an ancient setting!

As the plane winged over Boulder Dam, photography was carried on from many angles. Changing angles brought blues and violets to the camera eye as diff and sky colors mirrored in the lake below. And across the water raced a ripple of fleeting flames caught from the sun, and there was no flare . . . and then the lake was like a purple pool . . . and as the wing of the bomber swung into close view the gorgeous shade of the ammonia star was like a beacon of victory to come.

Leaving Boulder Dam, the adventures soared over the deep blue chasms of the Grand Canyon. It was growing dark. A storm was coming up and the plane was tossed up and down a thousand feet in a matter of seconds.



Those of the party who had brought along the finest of still color cameras to make companion pictures were defeated by the increasingly bad light; the film they exposed was wasted. But the Thomascolor cameras did not stop working. They continued to expose film, aiming at the giddy mile-high walls, photographing a cutaway of land-streets where once had roamed ancient creatures now extinct . . . a land where one looks back into the barbarism of antiquity, corn and slashed by the convulsions of volcanic storms; wrinkled and eroded by the passing of eons of time. Each canyon wall with storms etched that could tell of the frightful havoc that had

burned straggling survivors of a prehistoric past.

Rearing with wide open motors the bomber straggled to rise above the storm. Thirty miles away, off over the top of the war, Thomascolor caught a rainbow! While this scene was being made, the gale tore at the bomber with such force that it smashed a three-quarter inch turbine on the nose of the plane! Then, a terrific surge of wind and crash of heavy glass . . . and The Lost World . . . twelve thousand feet below, then another rainbow, half-diminished in the dimming light of the day.

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# Walt Disney Studio—A War Plant

By CARL NATER

NO REITERATION is necessary that since the outbreak of the war this country has been apprehended into one great machine turning out the equipment of war at an unparallelled pace. The secret of this production line, of course, is American ingenuity which has converted factories almost overnight from the manufacturer of typewriters to the manufacturer of machine guns, from thermostats to bomb sights, from automobile coil springs to gun targets and propeller hubs.

We find that the conversion of Walt Disney's animation studio into a war plant is equally unusual and perhaps more surprising. For the greater part, the studio knew little other than the production of whimsical entertainment. Before December 7th, we were concerned chiefly with making Mickey Mouse cleverer, Donald Duck more entertaining. Now it is our job to help simplify the mass production of cars and implements of war. The house of Disney Duck has become not merely an essential war industry, but a bona fide "war plant" operating under Warrenting Table and Replacement Schedule plans as administered by the War Relocation Commission.

Before wartime production the largest yearly output of the plant had been 27,000 feet of film. During the fiscal year, 1942 to 1943, Disney produced approximately 36,000 feet of film which is 3 1/2 times the largest peacetime output. Of this amount 95 per cent came under governmental contracts. The balance, or approximately 10,000 feet, constituted the theatrical program produced for normal theater release. In addition to the footage produced under governmental contracts were training films for the U. S. Navy, the Army Signal Corps, the Army Air Forces, the Air Transport Command, and other service branches. Films were also made for the Coordinator of Inter-American Affairs, the Treasury Department, and other agencies of the government.

It might be interesting to note that because much of this work involved live action or real photography, which was so closely related to the animation sections, it became advisable for Disney to do the entire job. At one time four companies were in action—one on our own live action stage, two in the Middle West, and one in South America.

As the majority of these films were of a confidential nature, any detailed discussion of them is curtailed by certain security restrictions. However, this means such can be said the training films dealt very directly and very specifically with the important problem of

overcoming the enemy since we meet him. How to shoot Jap or German fighters out of the sky, how to attack their bombers and their shipping, where and how to launch air naval torpedos in order that it may sink an enemy ship; how to deliver, maintain, and use an automatic pistol so that precision bombing can be accomplished—these are all typical examples of the subject matter incorporated in these training films.

In addition to this type of production, which dealt with the direct methods of waging war, a series of pictures, less direct in nature, was made for the Office of the Coordinator of Inter-American Affairs. The purpose of these films was to promote better understanding and relationship between North and South American allies.

As part of this program, several films dealing with agriculture and sanitation were made. These were designed to stress the importance of certain crops to explain the proper method of protecting poor water supplies, to aid the sale of vegetables and to avoid in contracting the Anopheles mosquito in the control of malaria fever.

In this section films, the merry darts, Happy Steps, Doc and the others—over Dopey—performed in their own energetic manner the correct method of clearing a swamp to stop mosquitoes breeding. Other Disney characters, too, have found themselves useful on the home front. Donald Duck has periodically forgotten his own troubles to help Mr. Negrophobia clean up some of the muckey we all experience around income tax time and to convince the American people that income taxes should be promptly paid. Mousie Mouse, with feminine understanding, endeavored to convince the housewife that the savings of kitchen fats for manufacturing glycerine also was an important war job that could be performed in the kitchen.

However, adjusting Mousie, Mouse and Donald Duck to their new roles involved almost every department of the studio. For the producing of educational and training films was, in effect, a completely new-type product and, like all war plants producing new products, there were many complications involved in the change-over, complications that perhaps paralleled the difficulties encountered when typewriters became machine guns and coal stokers, propeller hubs.

In many ways the problems were not serious, for no heavy machinery was involved, no dies or presses that needed retooling, and there was no necessity for new installations. Regardless of the subject matter, the product was still shot on cameras and still produced on

Nevertheless, this change-over did bring with it many operational changes. Most drastic of these were time and cost. Before this type of work came to Disney's, it was not unusual for the studio to spend from 1 to 3 years producing a 6000-foot feature. To meet military schedules, it was necessary to produce a picture of equal length in 2 to 3 months. From feature entertainment pictures costing from \$600 to \$1500 per foot of completed film it was necessary to produce a product costing as low, in some cases, as \$4.00 per completed foot.

This forced economy brought the biggest problem recommended in the change-over, the problem of changing "mental temperament." The studio personnel had for many years been trained and accustomed to adhere to a stringent quality standard. Upon that quality, Walt Disney feels his house of fantasy has been built. Since the birth of Mousie Mouse, it has been studio policy that quality must be the foremost consideration, even though this meant lengthening schedules and thus increasing costs. However, since December 7th, Disney studios has undergone a revolution of tactics. Although quality is as much a part of training films as it is of theatrical film, wartime pressure has nevertheless forced it to ride in a "shore" position behind price and schedule.

Another phase in this change-over of "mental equipment" was the problem of understanding entertainment—personnel personnel into the manufacture of a new product requiring that emphasis be placed on teaching value rather than on entertainment value, although this in no way implies that training films must lack audience interest.

To using the entire personnel to think in terms of teaching value rather than entertainment value might have been a simpler adjustment had not the item of footage cost been so important. When entertainment was the primary factor of the film, the actors were expected to take whatever time they needed to maintain Disney quality. To suddenly convince them that it was still necessary to maintain a certain standard of quality, but also to produce the picture in less than half the time required not only the creative efforts of everyone involved, but also an intelligent appreciation of the true balance between cost, time, and quality. It is apparent that the value of pictures dealing with the strategy of warfare lies in quick production. Training films would have little value if it took an impractical length of time to get them to their destination, for in this war any particular strategy is almost understood before it becomes practice. Therefore, it was the responsibility of the personnel working on these films to know when to sacrifice quality for the sake of cost or schedule. Also, the cost-changing tactics and

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NOTE—THIS ARTICLE IS REPRINTED FROM THE MARCH 1944 EDITION.



## Lighting Sunday Movies

By GLENN R. KERSHNER, A. S. C.

"**B**RING your cameras along and have plenty of film, we're depending on you to make a number of groups and a lot of individual portraits, especially big close-ups so we can use them in the magazine—so long—, we'll see you Sunday at Brooks Park," and John hung up the screen.

I loaded all my magazines, selected a few filters and filled the back seat with reflectors, a few flats to block light, some sticks and clamps for the reflectors and a couple of two foot square mirrors.

Sunday, the weather was all a photographer could wish for: white tops, masses of cumulus clouds floated over the mountains to enhance the day's work with beautiful effects with graduated skies.

To speed up the day's work, we divided the people in two groups. Those with very light colored clothes, and the other with the darker clothes. We worked during the morning and afternoon to avoid the middle of the day when the sun was overhead to cast long ugly shadows under the eyebrows, noses and chins. In arranging the groups with clothes not white enough to reflect the bright sun light, we placed them so they would have the benefit of a front three-quarter sun light, with the reflectors so placed out of camera angle that they would give a nice back light on the shadowy side.

For those with the lighter clothes and blond hair, we waited until the sun was half down and reversed the angle with the sun coming from behind them and enough to see side so that the sunlight fell over their right shoulders onto the cheek, with just a little splashing over their left shoulders, thus giving a nice shadow on their left sides. These shadows

were lighted by soft reflectors (Gold Foil), raised some eight feet above the ground and to the right of the camera so that they reflected a three-quarter light onto the faces and dresses.

In the larger group, four reflectors placed side by side was sufficient. We then raised hard reflectors (Silver Foil) on sticks behind the people so as to give a nice back light on the shadowy side, giving us nicely balanced lighting.

On moving up for the head close-up we moved the subject to camera left to prevent sunlight from falling on the cheeks which would spoil the potential lighting. But when they turn their head either way, the profile will be nicely outlined by the sunlight or by the back light from hard reflectors "B" (Silver Foil).

To light the face, one soft reflector "A" (Gold Foil) was raised high enough to give a three-quarter light as should we say, four point position light forward cheek and chin with a flat on the other cheek, allowing the side of the nose to be in shadow, also a V shadow under the nose that filled no more than the space between the upper lip and nose line. See illustration 3.

Quite naturally, these shadows with those under the eyebrows and chin will be too dark, so we raise two small reflectors "C" and "D" which had been painted with flat white, to the height of the camera and right beside it to soften these shadows, and bring it only close enough to the subject not to spoil the softness of the picture will become what we call, FLAT, in other words, remove shadows and detail. For the back light, we raised a hard reflector "B" and brought it as close to the camera angle as possible.



Reflector "D" for lighting people in background, you will have to be your own judge as to the kind of reflector to use, but never light the background as brilliant as the main subject, direct light falling on the lens. E and F are flats to prevent sunlight from hitting camera lens.

In some of the close-ups, a diffusing disk was attached to the lens to soften the angular features and wrinkles. Should you have no disks, a piece of fine netting can be used, one of angle thread, but be sure to keep any sunlight from falling onto it or it will act the same as though you were photographing through a well frosted window.

While the sun was overhead and not wishing to lose the time, we moved on.

(Continued on Page 172)

# THROUGH the EDITOR'S FINDER

**T**WO announcements, one by Technicolor, the other by DuPont indicate the passing of black-and-white motion pictures at the conclusion of the present world war.

The announcements also indicate the passing of the complicated and expensive methods of producing commercial and entertainment films, and the advent of monopak which will eliminate the necessity of special cameras.

Dr. Herbert T. Kalman, president of Technicolor in his recent annual report to the stockholders, revealed that his company is planning to scrap its present three-strip process and turn to monopak. He stated that a new plant will be built to house the process. The new plant will be constructed as rapidly as possible, with present laboratory units kept at capacity until the new one is running, after which they can be slowed down for conversion.

The monopak stock for Technicolor has been created by the Eastman Company, and it carries all color outdoors on one base. Dr. Kalman revealed that Metro-Goldwyn-Mayer's beautiful picture, "Lame Center Home," was "an experiment in monopak," and says "the great beauty of the picture and its favorable reception at the boxoffice speak for the success of the experiment."

So much for Technicolor's plans.

DuPont apparently has color plans for post-war, too, for that company has just announced it has engaged J. Arthur Ball as a special consultant. Ball was one of the pioneers of Technicolor, and was the cameraman on the first Technicolor motion picture made in 1917. He eventually became vice-president and technical director of the company until he resigned some five years ago. So quite naturally, it is expected that Ball will concentrate on the DuPont color plans. It was Ball who was in charge of research for the present three-color process used by Technicolor.

DuPont long has had a monopak three-color process far advanced in its laboratory. With the engagement of color expert Ball, it seems apparent that the company is preparing to bring it on the market when the war is over. With the public crying for more color films, and both Technicolor and DuPont turning to monopak, it is evident that color will be the general rule in future films.

**S**OME idea of the importance of the work of cameramen in the present war may be gained from the statement made by Major Raiffe G. Tinkleton at the presentation of the "E" Award to Arnesco recently.

He declared that nothing proof of the

importance of photographic intelligence was best evidenced near the end of the Tannenberg campaign when, he said, "all action ceased for two full days just because weather prevented the 'beacon' boys from getting the photographic information that the German Commander considered vital. Think of that—the war stopped because of no pictures!"

"Actual photographs tell us what the enemy is doing, where his troops, equipment and supplies are located and what lines of communication and supply he is using. Then we go and bomb the living hell out of them. Later, of course, pictures will give us irrefutable evidence of the damage done by the bombing raids or artillery fire. Then we either cross that target off the list as 'blown' or 'scorched' or we go back and 'patch' it again, until it is no more."

When a war is halted waiting for pictures—well pictures must be really important!

**B**ACK in 1923 the late George Eastman gave birth to an idea destined to become a tremendous factor in the field of education. It was the idea of classroom films. He pioneered teaching films at a time when hard-headed educators turned thumbs down on anything pertaining to motion pictures.

Eastman and his Eastman Kodak Company went ahead and developed the teaching film idea and gradually but surely made it a part of our educational programs in the schools. That Eastman was right has been evidenced during the present war when teaching films have been used to instruct troops and industry.

Now the Eastman Kodak Company has donated its library of some 360 "silent" classroom films to the University of Chicago for distribution through the university's affiliate, Encyclopedia Britannica Films. The Eastman Kodak Company is to be congratulated, for these films will now become still more important in the field of visual education.

**S**PEAKING of the post-war developments brings up the matter of television. Whether the motion picture industry wants television or not, it is going to be a tremendous factor in the entertainment field as soon as the war is over.

To this observer, it would seem wise for the film industry to step right into the television parade with both feet. Otherwise, the radio industry might swallow up the television industry and leave the film companies on the outside yanking because television is keeping millions of persons away from the motion picture theatres.

Technicians within the film industry would do well to get on the television bandwagon and learn the new technique.



When Day Is Done

Photo by Wallace Thompson

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# EASTMAN FILMS

# "WELL, I'LL BE HANGED"

A Simple Home Movie Scenario In One Reel

By JAMES R. OSWALD

SCENE 17

"There!" Wife shakes her head affirmatively as picture is at last located to her complete satisfaction.  
(Semi-closup, including only this character.)

SCENE 18

Husband marks the spot, sets picture down, and proceeds to peep and in wall for hanging, during which act he strikes self on thumb several times with the hammer.

(Closeup of hammering operation only. Actually, the wall itself need not be shown at all, the nailing effect being obtained either by clever "faking" or by substituting a "dummy" wall for the occasion.)

SCENE 19

Tools are laid aside as picture is again taken hold of and hung on wall.  
(Semi-closup.)

SCENE 20

Wife, who has been acting in a suspiciously expert way, watches as picture is made perfectly straight by husband.

(Distant view, taken from a far point to include the two characters, and a large portion of the room itself.)

SCENE 21

Picture being tilted back and forth very delicately.

(Closeup, showing hands doing the tilting.)

SCENE 22

Finished at last, the picture now hanging perfectly, husband and wife step back to view the completed job.

(Distant shot from across the room, of the two characters admiring the picture.)

SCENE 23

As he walks directly toward the camera, expressing the deep satisfaction of a job well done, the beautiful picture breaks loose from its mounting, falls crashing to the floor, and shatters to bits!

(Distant view, aimed directly at the picture, and including as much of the room itself as possible. On the effectiveness of this scene hinges the success of the entire film. Extreme care should be taken, therefore, to execute it as cleverly as possible. The picture, as it slips from the wall, should be in full view of the camera. As assistant, off to the side, causes it to fall by means of a black thread, invisible to the camera, which he jerks at the appropriate time. The picture, of course, is an inexpensive one, which nevertheless looks impressive in a movie, and may even be procured from the local drug store. Although the effect is more convincing when the scene actually shows the picture hitting the floor, should it not be desirable to run a good picture, it is sufficient to show it leaving the wall, after which it lands in a soft pillow, just out of camera range, unhurt. As the husband's disgusted look indicates he has heard the crash, the scene fades out, followed by . . . "The End.")

SCENE 8

The two walk into the parlor in search of a suitable place for hanging the picture. Husband's face suddenly lights up with a smile, as he points toward wall, indicating he has found just the ideal spot.

(Distant scene, taken from far end of parlor.)

SCENE 9

Wife has different ideas, however, and shakes her head negatively, as she scans the wall space for a more suitable location for the picture. All of a sudden, then, beaming with delight, she steps over and places her hand on wall, at place of her selection.

(Distant shot, from end of parlor, panned to follow walking.)

SCENE 10

Husband, not sharing wife's views on the least, picks argument with her, which, of course, ends in her favor. The scene closes as the husband faces camera, shrugs his shoulders, expresses a "you win" attitude, and walks out of view, to get tools for hanging picture.

(Distant shot taken from living room, but at a range to include only the full figures of the 2 characters.)

SCENE 11

As wife is eyeing up picture, which she is holding temporarily in place on wall, husband enters the room with hammer and nails, and carrying a small foot-stool.

(Distant scene, from living room, but different angle than preceding shots.)

SCENE 12

Requesting that he hold the picture so she may view it from a point further back, the wife hands it over to him, and steps back a few paces.

(Semi-closup, including both persons.)

SCENE 13

With the husband now holding the picture, he is advised it is a trade too high to let it go.

(Distant shot, taken from across the room.)

SCENE 14

Observing with a critical eye, the wife "dislike" it is too low, now . . . same it a little.

(Distant scene, same angle as above. Fade out this scene and into the next, to infinite hope of time.)

SCENE 15

"Now . . . just slightly to the right," she directs in final criticism.

(Semi-closup of wife nodding with her hand.)

SCENE 16

Picture is moved, as husband looks to space for approval.

(Semi-closup.)

LOOKING for a way to attain good continuity in these indoor movies? Then try filming this little scenario, which will provide plenty of laughs for family and friends. Camera angles play an important part in the success of this movie, as in any movie, and for that reason helpful suggestions are given as to how to film it more effectively. A wide angle lens will be of value, though not absolutely necessary. All ready now? Lights? Camera? Action!

SCENE 1

Hand in the act of pressing doorbell button, followed by slight pause, second ring.

(Closeup showing hand and bell button only.)

SCENE 2

"Heeeee!" of the play, busy in the kitchen looking, removes apron, and proceeds to walk in the direction of the camera, to answer door.

(First shot, best taken through doorway of an adjoining room, thus affording a good, head-on introductory view of the feminine lead, as she approaches this entrance.)

SCENE 3

Outer door is opened and large flat package is accepted from unseen person outside.

(Semi-closup, filmed from an indoor viewpoint, emphasizing the handing of the package through the partially opened door.)

SCENE 4

With the usual gleam in the eye of a person receiving a new, carefully wrapped parcel, the package is carried into the dining room, where it is placed on the table for unwrapping.

(Distant shot, taken from end of dining room.)

SCENE 5

Lead-in male character, who plays the part of the husband, makes his first appearance as he enters the dining room to investigate the cause of the excitement.

(Distant shot, from dining room, but different angle than preceding scene. If person selected for this part smokes, he should enter holding, but not actually smoking, his lighted pipe, cigarette or cigar.)

SCENE 6

Husband anxiously watches the unwrapping of the package.

(Semi-closup, including both persons, but with emphasis on hands doing the unwrapping.)

SCENE 7

Contents is revealed to the audience a beautiful, framed picture.

(Closeup of wife's hands holding picture to face camera.)





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KEEP YOUR EYE ON ANSCO — FIRST WITH THE FINEST

## Cameramen at War

(Continued from Page 131)

many of their units that didn't seem to be reported by prisoners as so hard hitting. This tough unit had worked out an effective system of flying tactics that meant deadly destruction to any target they went out to break up. Fernstrom and his crew worked out a base for the Group that has stuck to this day. The "Earthquake." They were a disaster to any enemy they decided to get out of business. Rasmussen, and his gang, found it out while they were running for Cape Hen, and before they could get off the Cape.

A pal of Fernstrom's was one of the cool, level headed, soft spoken pilots, young Lt. McAfee. He was fearless, and blessed with quick-thinking, finding mind of perfect calculating power. The kind of a pilot crews never hesitate to fly with. McAfee flew a B-24 on the Placett raid. He spotted a full chest of dynamite that proved his prowess, the type of officer-pilot that made it possible for photographers and cameramen to test their skill.

In the words of Fernstrom and McAfee:

"We missed as combat flights over enemy territory. We photographed them all. We did a lot of low flying, below five hundred feet, until we picked up a fighter escort, then climbed high and cold and headed for the target.

"When on the approach, we'd rise to a bombing altitude of eighty-five hundred feet and fly level, bomb, dangle ack ack fire and then high-dive for home.

"But there was a bigger raid shuffled out of the cards from the High Command. We hadn't been told, but from the preparations that were going on we guessed that something just a little more than the usual routine was coming off soon. Inspections became stiffer and went deeper into details. More motors were being tuned up. More planes, fighters and bombers, light, medium, and heavy bombers with ten men to a crew were coming in and setting down; some new planes, fresh and sparkling, and planes that had seen service with scars and credit marks on 'em.

"Something was afoot. Then one night a special mission was called to assemble in the Briefing Room. We knew now that it would only be menial until the pilots and crew would get rid of the mystery-load they had been carrying around and knew the reason for the special low-level flying maneuvers they had been going through for the past weeks.

"Thanks to our work in chasing Rasmussen's scattered army across the desert, we'd got wind-up to some new tricks that joined his cockpit warriors out of their nests. It'd be fun to try some new tricks, say.

"After the details of the 'Target for the Day' had been thoroughly analyzed,



Some of the American bombers on the way to bomb the Placett oil fields.

the men filed out of the Briefing Room with their mental attitude changed, settled, serious. The "mystery" had dissolved. There was no speculation as to what was afoot, they knew.

"The arrival of General Doolittle had lifted morale to a high pitch of eagerness to get on with the job. The men knew that there wasn't a detail in the life of a flyer that he didn't know from personal experience. His way, and his voice, and manner of talking to the men in a language they understood, always lifted the enthusiasm of the men who did the flying jobs. They'd follow him anywhere or go on any job he laid out for them.

"The moment of departure as the powerful mission analyzed in the Briefing Room was mental hours off. It was an active several hours too. Precise inspection, down to the smallest detail took up most of the time together with preparation as vital to a successful flight over enemy territory. Those were precious hours.

"Occasionally, a guy here and there, in a poor attempt to cover his nervousness, would try to crack a joke that'd turn out ghastly and be greeted with a stiff rebuff from those working with him. A nervous tension pervaded the atmosphere. Taking at this time didn't fit in. What was needed was action—the hiss of motors—alarms. How successful would the raid be—and that thought borne in the mind of every man in the crew before a raid starts out. How many, and who, would be left behind that would never get back home? Each man would speculate on himself until he'd got into action and then forget himself for the work in hand. But all the men peered for this raid were winners. They'd been through tight places before. Maybe this raid would be tighter.

It wasn't a safe gamble for any man's money.

"The men weren't cocky, they were dead serious. They'd light a cigarette, and it was only good for a couple of puffs and flicked away with a quick jerk; then it'd be only a couple of minutes and they'd light another only to be flicked away again. Men spoke sharply. No joking. Words were emphatic, plainly spoken. Snapped out. Faces hard set. The restless routine was even. A dangerous business was ahead, and preparation had to be considered. No time for emotional outbursts.

"As the time for jumping off approached actively ripped fast but quietly. It was early morning and cold. A good brisk breeze came out of the north, and along with the darkness of the morning, was perfect for the get-away.

"The pilots, co-pilots and navigators climbed through their hatches and pulled the ladders up into the ship. The tail gunners and waist gunners, the engineers, radio men and photographers, crowded through their hatches and pulled them shut. The props were over and the planes taxi down the runway and rise up into the dark.

"It was a grand morning. Just before sunrise and the stars shone with a steady, cold brilliance, often seemed to flash, from the almost background of sky just beginning to faintly fringe with a pale glow along the eastern horizon of the Netherlands.

"It was quiet up there, except for the steady driving-purr of the motors which helped to make more audible the beating down pressure of the business ahead. No one tried to talk. There was too much to think about. Each man had left his quarters in meticulous order so that his few personal effects could be picked up and sent to him "nearest of kin" if he didn't come back. Maybe this would be the last up, but no one talked about it—except maybe with a very close pal. The quietness that pressed against us now was the quiet that always precedes a storm, and thus was to be the storm of blinding the target completely—the storm of a killing mission.

"It was nothing though to look around. As far as the eye could see there was only the vast expanse of the quiet Netherlands. A faint sparkling glow rested on the water way off in the east like a cheering good omen. But up into the north, the direction we were headed, was a big black vault of eerie blackness full of things ready to clank us—to break off our wings and let us crash.

"There was a chain of high, snow-covered, sharp-peaked mountains ahead there in that blackness that we'd have to jump over. Fifteen thousand feet we'd have to lift the heavy plane with its blinding load in order to clear those peaks and before we could commence to level down toward our objective, the Placett oilfields, ahead of us to the northeast of those mountains.

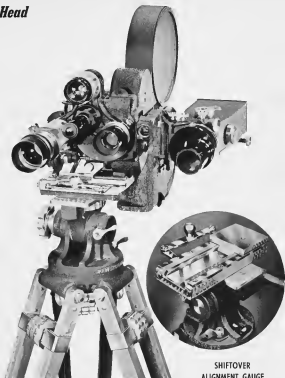
(Continued on Page 174)

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\* We show above a closeup of the Shiftover Alignment Gauge and also a view of the B. & H. Eyemo camera mounted on the 'Professional Junior' Tripod and Shiftover. These have been especially adapted for aerial use by the Office of Strategic Services, Field Photographic Branch, Wash. D. C.

\* This Shiftover device is the finest, lightest and most efficient available for the Eyemo Speedy Turret anastigmatic focusing type camera.

\* The rails of the Shiftover attaches to the camera base permanently and permits using the regular camera holding handle if desired. The male dovetail mates with the female dovetail base and permits the camera to slide from focusing to photographing position for parallax adjustment. The camera can be locked in desired position by a positive locking device.

\* The Shiftover has a "slap bracket" which prevents the camera from sliding off the dovetail base—and is provided with dovetail pins which position it to top plates of tripods having 3/8" or 1/4-28 camera fastening screws.

FRANK O. ZUCKER

**CAMERA EQUIPMENT CO.**  
1600 BROADWAY NEW YORK CITY

## A Newcomer Looks at Hollywood

(Continued from Page 183)

and my agent. Well, throughout the entire "performance" I said exactly four words to the boss. I said, "How do you do?" (Billy phrase, isn't it?) He never got around to telling me how he did, ... he just squinted his eyes at me and said, "Well, it's all right," but I wish it was more ... uh ... "glamorous," and he made a figure 8 with his hands. So while I sat like a lump on a log (or like the lump I'd like to have put on his head), wondering I was more like the figure 8, this talent scout goes into action. He leans forward on the desk, and I watch, fascinated, while a paper-wright burrows up and down dangerously near the edge. "Glamorous!" he roars. "She may not be sexy, honey, if that's what you mean, (as if he didn't know) but then, neither is Vivien Leigh, or Teresa Wright, or Bette Davis, or Ingrid Bergman, or Jean Fontaine ... and they're doing all right. She may not be a glamorous girl, but she sure is an actress. Boss, she's great, she's adjectives, adjectives, adjectives ... and while he was my praises I loved him with a new respect. You know, there's something about Hollywood making I never could understand. Why do they want all of us girls to look alike? Why must we all look like glamorous paper dolls? Why must we all be sexy? Doesn't acting require, or imply, mean something? ... I mean for a beginner. (David Schickel is an exception. Smart man.) Now, that costuming director, for instance, did he look at me, face to me what he might find there? Did he look at my eyes to see if I could talk with them? Did he give me a chance to sit and talk with him so that he could hear the quality of my voice, and get an angle on my personality? No, he just looked at me, and because I didn't clunge up the place with sex he simply says, "Well, it's all right, but I wish it were more glamorous."

Well, in my opinion, the Hollywood girls fall into two categories—the glamorous girl, and the actress. I'll take my stand with the actresses. Because, boys, I didn't come out here to look glamorous (which I can do if I like). Why, that M' of Dallas, Texas, where I am from is just full of glamorous girls. I couldn't stand here and marvel myself a bit of girly or diller if I just wanted to look glamorous. But I came out here to act ... and I've not gone home till I do, so one of your producers might as well make up your mind to give me a chance, and the one who does is going to find a good dramatic actress on his hands, and I do mean you. Yeah, I know, you are gonna look back in your ownel chair and puff your nogar and say, "Lookin' girls, you shouldn't go around calling yourself a dramatic actress. That is a title that first has to be earned." Well, like I said before, all I want is a chance, and I'm ready, willing and able to back up the above statement. ... and

I'm taking all comers. Is there a gambler in the house?

Anyway, the scout finally convinced the "boss" I was worthy of a "photograph" test. I protested loud and long to my agent, but he insisted it was a break. So my fateful day arrived. When the make-up department finished with me ... Well! the boss should have seen me then. I must have looked more like a figure 8 that day, or else all those fellows were whispering at a string house ... and I didn't see any horse. But, no, he got side-tracked somewhere that day, or maybe went to Astorhead Springs for lunch. Anyway, he was nowhere around to see me in my glory.

I wasn't lucky enough to be tested immediately after leaving the make-up department. By that time it was noon. So, my agent took me to the studio neighborhood for lunch. Food? At a time like that? Here follows an open letter to all agents: Don't Agent! When you have a client who is about to be tested, please do not insist that he, she, or it have lunch beforehand; instead, of course, the test is to portray him, her, or it in pain somewhere near the middle of the torso, because you can bet your bottom cube of butter he, she or it is going to have one (a pain). Signed, One-who-ought-to-know.

Next, I learn that the test is not to be made at the studio, but at some address a sleeper jump away. Alas, I learn that the talent scout has decided to go out with me to see that I "got off on the right foot" (I didn't know there was anything around about it at the time). The truth of the matter was the man thought he really had a "find" and was trying to make things easier for me, to help me overcome my nervousness. He said, "See if you can find something to do to amuse yourself until 2:30, because I have appointments until then." So, from 1 o'clock until 2:30 I "amused" myself by burying my face in a fascinating article entitled "Do You Have to Get Up Nights?"

Now, of course, all this time I was highly "amused" because in this time my glory was withering a bit. My lipstick was all smudged off, and my hair falling down. You see, in order to make my hair appear longer, the hair women in the make-up department had pinned additional "false" hair underneath my own. Well, by now the pins were falling out, and strands of the false hair were sticking down my back. Oh, I'd surely have put Alice Cooper or Head Hog to shame.

At 2:30 the scout lounges out of his office, rubs his hands together and says exuberantly, "Well, let's get going! Let's get going! Are you ready? I not very still. "Early, old girl." I see to me, "this is one time your right hand should know what your left hand is doing," and I caught Jeff just as it was about to make like Joe Louis, "Don't hit the man. Control yourself. Breathe deep. ... count up to 2000, and everything will be okay." So I became highly and said, "Ready?" Oh, yes, yes, of course. I was just flash-

ing this intriguing story, "Did They Laugh When You Set Down to Play in The Missing Chair? I have just three lines to go." "By all means!" he said. So I finished my story to his utter and (the character in my story finished their tea) and we were in our joyful way.

The cameraman was waiting, and it didn't take me long to discover that it was not customary for a scout to accompany his "find" to be tested. So right away, quick-like, he got the idea there was something underhanded going on between me and my friend the scout. He was told briefly that I was found sitting at Pasadena Playhouse, etc., but that didn't cut any ice. He still gave me a deadly glances that said, "There is more going on here besides a test. Don't tell me!" So the scout told him what kind of shots he wanted and, as he departed, patted my hand and said, "Now relax, honey. Don't be nervous. Everything is gonna be alright," and he left. Well, that's all Easy (the cameraman) needed. That settled it. I removed all doubt. He went about his business with camera and lights, but frequently shot me one of those "I'm-on-the-scene" looks, with raised eyebrows and one corner of his lip turned up in a little smile. He set up his camera and lighted me. Then he threw down a quarter, told me to stand on it, and we were off. The camera started rolling, and he told me to turn from left to right. So far, so good. Then he said, "Now, look toward me and smile." So I looked toward him and began a slow, sweet smile ... when suddenly, "NO! NO!" he shrieked, and my smile froze. "Remember your teeth!" he said. (At that time I was having a slightly crooked front tooth corrected.) The camera man must have caught the flare of a girl about to "sweetly smile, when suddenly she is attacked from the rear by someone with a spike nail who hit his target. Easy says, "It's alright to smile, honey, but just don't show your teeth." Oh, Easy, Easy, fine! Smile, but just don't show your teeth! Did any of you ever try to smile but just don't show your teeth? Try it sometime. I must have looked for all the world like a gullible has bravely bearing up under the ordeal of having his toenails removed.

Suddenly Easy whirled on me and said, "Now start talking. Let's see some acting." My mouth fell open. I was completely speechless. His sharpness startled me. I said to me, "This man talks like he just fell out of a well," and I said to him, "What emotion do you want?"

"Well," he stroked his chin in deep meditation, "Let's see, Oh, yes, why not something sexy?" Yeah, that's it. Sex."

I glared at him. I clenched my fists. Sex, again. Now, what has Sex got that other things ain't got, I thought ... whatever it is, it's ruining my life! Alack, and alack! ... was a me! ... ah, cruel world! Here I stand, an unknown, in front of a camera for the first time with said camera rolling furiously while

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## Thomascolor

(Continued from Page 195)

With the job finished from the air at this portion of the Grand Canyon, the adventures landed at a specified air-field and returned the following day to try moving and stationary shots from the ground. The storm had passed on and the Grand Canyon was bathed in the crystal-clear light of a warm sun, gigantic, peaceful, restful, but awful in the clean-washed clear atmosphere.

Famous artists have wept in better disappointment over their failures to capture the ever changing blends of the light and shadow of the Grand Canyon. This catastrophic carving of nature is a supreme challenge to color photography and many who have accepted the challenge have failed. But there it was, right before us, in duplicate upon the screen, faithfully reproduced by Thomascolor.

The next day a visit was paid the Zuni Indians. They were performing their ancient ceremony of prayer for rain. The storm that had tossed the howling plane around had passed by the parching crops of the Zuni.

The ceremony of praying for rain is very sacred with the Zuni, as of course are all their ceremonies. They are a peace-loving people, simple, honest, and very wise in the legends of the romance of their once powerful tribe, picturesque too, then brilliant dress and finely colored-sculptured faces—their shodes, sheep and ponies painted by colorful herds; ancient pastoral scenes of an old land so interesting in its colorful Thomascolor reproductions.

Even when these brilliantly colored headresses passed within inches of the camera lens there was no loss of the colorful detail, no flaring, no bleeding, no color confusion, no reflecting influence of the brilliant colors into the sufficiency white of the forehead soft feathers of the headress, not a glare of white, but a soft, down white, full of clear detail. That great headress spoke of a legend of a great race.

*My western tale no more is rainbow  
suspense,  
Only the ghosts of my people whisper in  
the purple shadows  
We read our fate in each day's golden  
and  
Far across against the sky are the  
remains of a thousand years*

Arriving back in Los Angeles in the late afternoon of the next day, the adventures ducked right to the minute with one of the most beautiful heaven displays that had kaleidoscoped the sunset sky for many years. The unfolding banners of color was reported in the Los Angeles papers. "Nature's artistry glows in the glory of a sunset over Los Angeles."

Most unusual cloud formations of varying differences in density and altitude elevation, moved by rapidly changing air streams, caused the phenomenon. It was said to have been the most unusual sunset over the Los Angeles area since the eruption of Kilauea, in 1883, which caused red sunsets for nearly three years. Newspapers all over Southern California gave space to this phenomenon.

For us who had not been fortunate in witnessing this display of nature's artistry, it was thrilling, breath-taking, to watch the screen and see the myriad colors fade in and out and stand forth in three dimensional effect, colors ranging from brilliant warm tones to the subtle depths of purple chill, all reproduced in the glowing wonder exactly as it was reported: "The most beautiful sunset of fifty-five years."

As the picture sequence faded out and the lights of the projection room came up we stared at the black-white screen before us that had reflected a continuous flow of color, and sat speechless. Words failed us. There was no disputing the fact that an amazing mechanical process for the reproduction of color had been discovered. We had seen it. It was indelible in our minds. We'd have to get away from it, think about it before we could tell about it. It could be only an open, impartial, untrilled mind that could look upon such an achievement and conceive the vastness of its application for the interpretation of human ways in the days to come. Critical minds would be stopped, their imaginations would be too limited.

For photographing and projecting, Thomascolor employs an optical system that embodies refraction, partial and total reflection to make four identical color corrected images simultaneously. A projection lens of singular geometry causes the light passing through the black-and-white positive film to be filtered and then colored with the four colors used in the system. The projected images are superimposed in full natural color upon the screen. No dyes, no tints or tinting of either positive or negative. The colors are due entirely to perfect spectral cut-off in making the negative and to projected and superimposed colored light to project the image upon the screen.

The fact that full color faithfully reproduced, can be achieved by two optical units small enough to be held comfortably, one in each hand, indicates the degree of refinement of the production units of Thomascolor.

The skilled operator will find Thomascolor a natural, easy, unaccompanied method of photographing simple, yet effective. Natural color photography with all the ease of working in black-and-white.

Thomascolor employs only a standard black-and-white single emulsion film as well as regular black-and-white technique and developing methods, from the exposure of the original negative through the processing of transparent positives. The only variance between black-and-white photography and Thomascolor is

that with a single shutter opening, four color separation negatives are exposed at the instant of exposure within the limits of the aperture on the film.

So there will be no misunderstanding of this basic point, it must be stressed that a Thomascolor negative picture negative consists of a single strip of single emulsion, ordinary panchromatic film, in each standard 16mm. or 35mm. frame, on which appear four black-and-white images, identical in every respect, except that they have been filtered through the colors of the process.

Since the Thomascolor has but a single aperture, and hence a single viewpoint, all parallel must obviously be eliminated. Perfect registration and identical image size are assured to within one ten-thousandth of an inch through the Thomascolor unit.

The optical unit which is so amazing in scientific as well as the layman, displaces the regular lens of the black-and-white camera and creates the four identical images as described.

The unit is available in varying focal lengths, and is so designed as to eliminate completely spherical and chromatic aberration and assure sharp focus and definition of all four images. The process is not an adaptation of the "one shot" camera to the motion picture camera. It is entirely a radical departure and employs neither beam-splitters nor photographic mirrors. After light is admitted through its single aperture, it is caused to the film plane by means of refractors, partial and total reflection, and at the films, all images are of equal density.

The pictures are reproduced on the motion picture or still screen in natural colors through the medium of a black-and-white positive print, each frame of which contains, as explained before, four identical images.

The light from each image passes through a Thomascolor projecting unit, a color filter, and then the light from all four images is superimposed upon the screen in perfect register, and the pictures are free of color fringing. The projection screen can be approached to within arms length and still there is no apparent fringing of color nor does the picture lose focus. Objects appear sharp enough to be easily distinguishable even at so close a range. The definition, clarity of color and middle tones reveal new possibilities in this process. The color brightness is very high and is carried deep into the shadows.

The film is developed like any ordinary black-and-white film, and all images are on the same strip; they are developed simultaneously. Hence, all shrinkage must be equal throughout. Thus, the images of the entire picture are in exact register. Therefore, the four images are automatically in register as to size as well as to superimposition on the screen at all times.

Printing of the film follows the black-and-white technique the same as the negative. Ordinary black-and-white

(Continued on Page 197)

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# STEADILY IMPROVED

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THE PREFERENCE of cameramen and directors of photography for Eastman Films has a sound basis. In the face of wartime pressures, the exceptional quality of these films has been not merely maintained but steadily improved. Eastman Kodak Company, Rochester, N. Y.

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Chicago

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## EASTMAN FILMS

# AMONG THE MOVIE CLUBS

## Philadelphia Cinema Club

**G**EORGE FITZMAN won first prize with his film, "Trees," at the Annual Contest Night of the Philadelphia Cinema Club, held April 11. Other prize winners were: 2nd prize, "Glacier" by P. M. Hest; 3rd prize, "Hare Foot Days" by George Fitzman; 4th prize, the between "Down East" by A. L. O. Rouch and "A Day at the Zoo" by H. E. Hest; 5th prize, "There is a Santa" by W. Bruns; 6th prize, "Thanksgiving Day Parade" by R. E. Hest.

The Philadelphia club conducts its judging throughout the year. Each film shown at each meeting is voted upon by a committee of judges and given a rating. Toward the end of the year the films with the highest ratings are grouped and shown in competition with each other. Club members feel that this system encourages members to show more films throughout the year, and as a means of selecting better contest films as well as eliminating less worthy pictures.

## M.M.P.C.

**G**UEST of honor at the April meeting of the Metropolitan Motion Picture Club was Ralph E. Gray of Mexico City. Mr. Gray was the 1938 Rosas Perry Motion Award and is the producer of many films now sold by the Office of the Coordinator of Inter-American Affairs. He screened "Paracutin," a picture of Mexico's great volcano. It was in Kodachrome and was beautifully taken. Also on the program was "Lake Mahant, Preferred" by Lee Hoffman.

## Tri-City Cinema Club

**A**PRIL meeting of the Tri-City Cinema Club featured the screening of 1930 foot of 16mm Kodachrome of the Brookfield Zoo, Shen's Garden in St. Louis, Tri-City and Chicago Parks and the Chautauqueville Store, photographed by A. R. Bates. Also on the program was an exhibit of some and advanced black-and-white prints and projection of the winners of the Kodak contest.

## Utah Cine Arts Club

**H**IGHLIGHTING the April meeting of the Utah Cine Arts Club was LeRoy Brown, who showed and discussed original drawings made for the Walt Disney film "Snow White and the Seven Dwarfs." Films screened were "The Arm Chair Parade" by Elmo Lund, "Highway Sports—Texas to Utah" by Norm Shultz, and three Mexican subjects, "Patrimonio," "Orchids" and "Tehuacanitepec."

## Westwood Movie Club

**P**ROGRAM Chairman Ed Francis of the Westwood Movie Club is planning a series of interesting meetings for the summer months ahead. At one the members will make a sound movie. Another will be the Annual Gadget Exposition. Francis also plans to show outstanding commercial and instructional films, together with the winning movies of other clubs. At the April meeting three films furnished by the American Cinematographers were shown. They were "Two Kids and a Pup," "Vanishing Actresses" and "Tender Friendship."

## Los Angeles Cinema Club

**T**WO unusually interesting films and some beautiful Kodachrome slides highlighted the program at the April meeting of the Los Angeles Cinema Club. One film was "Guatemala" in Kodachrome by Harry E. Purkin. The other was made by George J. McCutty who was taken prisoner by the Japs in the Philippines. It was a Kodachrome picture of Shanghai, China. The Kodachrome slides, by Dr. E. Leslie Kerner, depicted Oak Creek Canyon, Apache National Forest, Colorado Trail, Navajo Country and Canyon de Chelly.

## New York Eight

**F**IVE prize-winning films were shown at the April meeting of the New York City Eight Billimeter Club, held at the Hotel Pennsylvania. Three of the films were photographed by Mildred Caldwell, president of the Long Beach Amateur Club. They were "In Our Gardens," "Cat Tales" and "Happy Landings." The other films were "V—for Vacation" by C. W. Wade, and "Behemot Haken" by Walter Henne.

## San Francisco Cinema Club

**A**SPECIAL committee is working out the details for the celebration by the San Francisco Cinema Club of its thirtieth birthday this month. The club is really getting along in years. At the April meeting the feature was "Rise to the Skyland," a 1200-foot Kodachrome subject loaned by the Sierra Club. "State Capital" by Leon Garrie was also shown.

## Washington Society

**G**EORGE MERRIEN furnished chief interest at the April meeting of the Washington Society of Amateur Cinematographers with the screening of a new film created for a recent bond-selling campaign in the nation's capital.

## Saint Louis Club

**T**HREE films were screened at the April meeting of the Amateur Motion Picture Club of Saint Louis. They were "Wonder Film" by F. J. Hollywood; "Our Vacation in Colorado" by Mr. and Mrs. F. J. Speika and their daughter, Dorothy; and a special western vacation picture made by Ed Miller.

## Brooklyn Amateur Club

**F**OUR films made up the screen fare of the April meeting of the Brooklyn Amateur Cine Club. They were: "Church on Parade" by Dr. A. Goetz, "Vacation in New England" by Frances Sinclair, "An Old Christmas Caravan" by Charles Reas, "Travel Film" by Dr. J. P. Newman.

## "Romance of the Gyroscope"

**R**EVUE of an industrial motion picture.

Sponsor: Sperry Gyroscope Company, Inc., Great Neck, Long Island, New York.

Type: 400 ft., 16mm, sound, black and white—general interest.

Producer: not shown.

Narrator: not shown.

Sound quality: good.

Continuity: well handled.

Technique: good.

Availability: any interested groups may write to above address, to request loan of film.

## Sakori Moller

In an interesting manner this film portrays how the forces of nature have been harnessed, in various gyroscope instruments, to facilitate the navigation of ships and planes. An opening sequence effectively illustrates the historical development of the wheel, from the primitive use of a rolling sphere of a log to the many modern applications of the wheel principle. Some of the Sperry products are briefly explained, such as the Gyroscope, the Gyro-Compass, and the Gyro-recorder. The film has excellent general interest, and should appeal to technical and non-technical groups. It would also be a welcome addition to any school visual aids library.

A supplementary reel, also 400 ft. in length, entitled, "The Gyro Compass," is available either separately, or attached to "Romance of the Gyroscope." This reel offers a more detailed description of the purpose and use of the Sperry gyroscope instruments, for those audiences that are more technically inclined.

(Continued on Page 137)



# TESTING NOW!

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For over two years, thousands of AMPRO 16 mm. sound projectors have undergone grueling tests—from arctic wastes to South Pacific jungles, on aircraft carriers, destroyers, submarines—under blazing sun and in subzero temperatures.

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## Aces of the Camera

(Continued from Page 152)

year, Ralph Stubb has one of the most interesting and diversified assignments in Hollywood. His career, which started as assistant cameraman with Ruth Bond in 1915, has piled up some interesting facts. He has photographed more stars than any other cameraman, has made more short subjects than two or three other people put together, five hundred and eighty-two of them since 1923, and we feel so sure in going to contradict as if we say that Ralph is possibly the only short producer who has ever had the wife of the ambassador of a great power come out to Hollywood to help him out a picture.

This is how it happened. Ralph was making a "Screen Snaphots" out at Desert Camp Young, in the California Desert. The occasion was when Leopold Stokowski conducted one hundred members of the Los Angeles Symphony Orchestra in the playing of the Seventh Symphony of Beethoven's great contemporary composer, Shostakovich. The audience was sixteen thousand soldiers, and the guest of honor, Mrs. Litvinoff, wife of the Russian Ambassador to Washington at that time. The scene was recorded, and the scene shot at night; set in the open air, under the stars. It was a great achievement. With only two cameras and one small generator the coverage was remarkable. The genius of the orchestra, and the virtuosity of the sixteen thousand G.I.'s, sprawled out on the sand, listening with rapt attention, made it an outstanding subject.

The recording was better than hoped for, under the circumstances, but there was too much need to go into one reel. It was to help Ralph solve the problem of what parts of the symphony to use in the picture that Miss Litvinoff made the trip to Hollywood.

She turned out to be a very charming and gracious lady, and at her request Ralph sent a print of the reel to Stalin by courier. It was appreciatively received by him, and the people of Moscow, according to the message brought back by the Russian cameraman who recently made an official visit to Hollywood.

They call Ralph Stubb, "The One Man Film Co.", and before the introduction of sound he was virtually that. Throwing his camera into a car he went out alone to get his shots, and then came back to the stage to edit and take them. As an interesting commentary on the growing complexity of film making, he currently travels with a crew of fifteen.

When he started out in the motion picture business, he was only sixteen. When he was 23, Polite made him a first cameraman and sent him to Alaska. He thinks he was the youngest cameraman in the business at that time. But he had a lot of confidence because he had had his training for six years, under such men as Tony Gaskie, Alfredo Gaudill, Victor Milner and Sol Polite.

It is clearly indicated that Ralph's early training was not in vain. "Screen Snaphots," being concerned mostly with the off-stage and unheeded dangers of movie and radio personalities, when he must of necessity photograph under conditions very different from those at the studio, but who nevertheless appear in "Screen Snaphots" as handsome and as glamorous as then faces are accustomed to see them. Under the circumstances it is a rare tribute to Ralph's camera skill that he has never had a star turn him down. Satisfied with his treatment of their famous faces, they have permitted themselves to be photographed again and again. He has enough footage of Mary Pickford, for instance, shot at various times, and at various functions throughout the years, to make a full length picture.

With the idea that his audience might like to get a look at the stars of the cinema south of the border, and as a sincere gesture towards fostering inter-American friendship, "Screen Snaphots" recently produced a most interesting reel in Mexico City. Here are scenes behind the scenes of the booming Mexican film business about which we hear so much. And informal shots of the Mexican stars whose appeal in the Latin American countries begins to rival that of our own stellar personalities. The response to this reel indicates an interest that should promote more of the same. It was produced with the cooperation of Joseph Rivers, of the Mexico Picture Society for the Americas, and Francis Alsop, of the Office of the Co-ordinator of Inter-American Affairs, and its usefulness as an ambassador of goodwill between the two countries was attested by an enormous Ralph received from Nelson Rockefeller.

Ralph has always had a penchant for making shorts. When he left Columbia in 1934 to go to Warner's it was as producer and director of short subjects. In fact, the ten features he directed for Republic before returning to Columbia in 1940 mean to have been the only divergence from the field in which he enjoys such an excellent reputation.

One short he made "Jimmy Fidler's Personality Parade," which was released by M.G.M., marks on a return for investment loans as possibly the biggest money making short ever made. Ralph produced it with his own money. It played in more than 8000 theaters in the United States alone. It made so much money, he decided to take a vacation. The vacation lasted eight months, and that eight months constitutes his only period of unemployment in twentieth-century years.

The thing that makes Ralph's short subjects consistently short is not only his ability to write an entertaining commentary, direct his people in their impromptu, on-the-spot scenes or even his facility with a camera. It is an unusual feeling for the "right idea." You can't train a man to get "right ideas." Some of us get them once in a while. Ralph gets one every month.

One idea for a subject grew out of the unkind publicity given Hollywood by certain of its detractors to the effect that too many film personalities were being headed early commitments in the Services. Ralph knew that this was true in only a few instances, and completely untrue in most. He decided to vindicate Hollywood, and set out with his camera to present the other side of the story. It took him three months. But with the authority of the War Department he got it. Traveling to the U.S.C.G. base at Alameda he got scenes of Seaman B/C Oscar Hansen; out at Lake Field in Arizona he got shots of Sgt. Gene Aubrey; up to Stockholm he went to get a screen interview with Lt. now Major Jimmy Stewart, who had started out from scratch. In the U. S. Marine Base in San Diego he found Pvt. Tyrone Power putting a squad through a drill routine; and Alvin Karp on K.P. duty. He found a lot of the boys who were really earning their \$50.00 per. And he found he almost won an Oscar with the reel for the best short subject of the year.

## New Filmsound Releases

PITTSBURGH (Universal)

No. 1643 11 reels

Behind the powerful romantic struggle of these young-Americans, emerging from their humble origins in a small coal-mining town, is an inspiring story of how industry granted itself for America's all-out war effort. All star cast includes Marlene Dietrich, Randolph Scott, John Wayne, Frank Chase and Louise Allbritton. Available from June 11, 1944, for approval non-theatrical audiences.

MURKIN—A CABARET OF SERVICE No. 1644 Silent Musicals 28 reels No. CX399 Silent Color 28 reels

Step by step progress of student nurses. Excellent for vocational and social studies (University of California)

THE AMERICAN NILE

No. 1657 11 reels

Attesting relics of dead Mayan civilizations along the Yucatanite River, spanning Mexico and Guatemala. Rugged drama, now the most backward people on our continent (Court Byers de France)

## New Company Formed for Color Television

Associated Filmmakers, Inc., has established a studio on the roof of the Scribner building, New York City, for the production of regular and color television programs. Stanley Neal is president of the company, which will use the English-Brewster color process. Neal was formerly managing director of Revolution Films of London, owner of the Brewster patents.

Two Brewster color cameras will be brought in from London and others will be built in New York.

## Dartmouth Exhibits

**T**HE development of three-dimensional photography from the hand stereoscope of Victorian days to vestographs used in today's aerial warfare is the subject of an unusual exhibition at Dartmouth College for the benefit of Navy-V-12 trainees and other students. The show, arranged by the college's art department with the cooperation of the Dartmouth Eye Institute, has been viewed by Navy training officers and has created special interest in the possibilities for new teaching methods.

Entitled "From Daguerstypes to Vestograph," the exhibit is the first of its scope ever to be shown and includes rare stereoscopic photographs taken before the Civil War.

The exhibit presents the history of the stereoscope, its design evolution, evidence of its great vogue in the early part of this century, and its present use as vestograph form as a means of visual instruction in air photography, descriptive geometry, map-making, and other subjects applicable to war-time teaching.

Presently displayed in the exhibit is the familiar hand stereoscope invented by Oliver Wendell Holmes, once a member of the Dartmouth Medical School faculty. Early in its history the stereoscope was mainly a social amuseur, replacing the family album for entertainment. In the exhibit at Dartmouth, a Victorian parlor complete with stereoscope, sofa, parlor table, knock-knocks and painting of fruit and fish, is surrounded by many of the famous stereoscopic slides of the period. Photographic scenes showing the opening of the West, Civil War days, views of the White Mountains, Gay Ninety family life, and what corresponds to present-day scenes.

The scientific principle which explains the depth-producing effect of the stereoscope is based upon the fact that in reality we perceive an object in three separate ways: one image is seen with the left eye, one with the right eye, and a third is fixed by the brain from these right and left-eye images. It is this last image which has depth.

For viewing specially drawn pictures or photographs of a new kind, called vestographs, polarized spectacles which cut out certain light vibrations and transmit others are used to bring out depth. This is today's descendant of the stereoscope with its two pictures, solving as it does many of the problems of presentation of three-dimensional pictures. Especially complete is the collection of vestographs which show the advantages of depth perception in many problems applicable to war instruction: in solid geometry, celestial navigation, airborne ship practice and assembly of mechanical and airplane parts, as well as interpretations of aerial vertical and oblique photographs, and recordings of radar gun specimens. One room of the exhibit in Hanover is given over to a screen-showing of three-dimensional pictures in color. For this also, the members of the audience are furnished with polarized spectacles. These pictures with



Out of the laboratory of wartime necessity—and the silent law proving ground of war under every possible condition of climate, temperature, and shock—is emerging a NEW, potent DeVRY—DeVRY worth naming for, whether it be steam, diesel, or atomic. Camera or Projector—or any other product in "Mr. World's Most Complete Line of Motion Picture Equipment." DeVRY DeVRY will be ready with finer studios, lighter and more assembly plant motion picture equipment and associated electronic products—designed, engineered, and built to withstand perfection. DeVRY Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

### ANOTHER FIRST FOR DeVRY

To the company whose founder gave the world the idea of portable motion picture projection—is awarded another top honor—in third consecutive Army-Navy "E" award for war production excellence. DeVRY is the only manufacturer of motion picture sound equipment to be the Army-Navy "E" permanent with two stars. This means that DeVRY has produced quantity and quality on schedule for 18 consecutive months. To DeVRY workers, whose tireless efforts made this third "E" for-production-excellence award possible, it is reassuring that each shipment of cameras, projectors, and electronic gunnery trainers built by them helps to hasten the dawn of a NEW and SECURE Tomorrow.



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**THE BETTER WE BACK THE ATTACK WITH OUR**  
**BOND BUYING — THE SOONER THE VICTORY**

then startlingly vivid effects of depth and color, make the observer realize a new understanding of war.

That the artist has long known ways of making the eye into dimensions of depth and perspective are shown by drawings furnished the exhibit of Paul Sample, Dartmouth's artist-in-residence. A distorted room has been provided by the Dartmouth Eye Institute, this shows effects of viewing with one eye different from viewing with two eyes.

### DeVinner in Marshalls

Captain Clyde DeVinner of the Marine Corps follows M.I.M. co-operation of "Tender Hook" and "White Shadows" fame, is now on active duty in the Marshall Islands, according to letters received by DeVinner associates. DeVinner is a member of the American Society of Cinematographers.

## A Newcomer Looks at Hollywood

[Continued from Page 144]

a man stands there in front of me and sees, "do something sexy". What to do? Well, I thought, I could walk up and down and swing my hips a la Mae West, only Remy had just told me not to move off the quarter on the floor. What to do? I could tell my eyes and say something suggestive, or sing a cute little ditty. Iken unto "Dirtie Gerrie From Biscuits" only there wasn't any soundtrack, and "Dirtie Gerrie From Biscuits" might not sound so good if you couldn't hear it with your eyes rolling. Ah! I could do a strip tease! Yes, a strip tease is "something sexy". An excellent idea! But, alas, I couldn't do that! I had on exactly two garments, one of which was my shiny black dress. (The first one to guess what the other garment was gets a free eyepatcher of gasoline). No, I definitely couldn't do a strip tease. To remove either of those two garments would not have been just a "tease", but a direct invitation. What to do? Well, I just stood there and waited as Ray. Alright, smarty, what would you do? What would you say if someone walked by, stepped beside you with a take and said, "Boy something". You'd be speechless, too, Rutch. You want me to tell you what you'd say? You'd say, "What, huh?"

So, anyway I just stood there and

waited at Ray. On the screen I must have looked like I had one of those nervous twitches slightly out of control. I guess eventually Remy got weary of watching me twitch with a smile on my face without showing my teeth, because he turned away from me with a shrug that plainly said, "If that's your idea of something sexy, sister, then I'm not interested", and about that time a brilliant idea hit him. He plunged at me, snatched his fingers and said, "Cry! That's it! Let's see you cry!" This talent scout says you're such a good dramatic actress—let's see how you can create." (Now, look, even Norma Shriver has to have time to warm up before crying!)

I closed my eyes. "Hold onto your hats, kids, here we go again. Dear God, help me here in. Murder! That's it! So help me, I'll do it! I wonder what they'd do to me if I pulled off his leg and beat him to death with it? I'll take a chance! Maybe they'd hang me, or electrocute me, or just quietly hold me under water in the bathtub. I'll still take a chance! It'll be worth it! Then I'll go for, for away and make like I never heard of a place called Hollywood. I'll change my name to Rockkidda, and live happy ever after."

When I opened my eyes Remy either saw the blood on them, or decided he had been a bit of a heel, because he sat down and talked with me after that. Talked quietly. And I listened there and answered his questions with the camera turning and turning, rolling away a lot of dreams and hopes.

Oh, CREWCHIEF, you amazing heroes of Hollywood. You know the place you hit. You know you can make it break an unknown with the touch of a wrist (or a star for that matter). Be patient with me. Be easy with me. We come to you with hearts that are eager... but nervous. We need a quaring and encouraging voice, and a sympathetic heart. Our fate is in your hands. You know it, and we know it. You are responsible for keeping our glimmer girls young and beautiful. There should be many Hollywood souls full of gratitude to you.

I pokes up my troubles in me and let lag, along with my shiny black dress, and my false hair that had long since given up the struggle and collapsed about my feet, and are broken but still stubborn brave, and home-swept glad my weary way.

My little tale of my dream ended here. BUT... one as me, I continued hitching my wagon to a star. (These days I'm also just hitching my wagon, period. Anyone with an extra gasoline coupon can contact me by calling well, I guess I can't give my telephone number. I just called my Motion World and they said no.) I'm so glad I've met the type who discourages easily. Nothing could convince me I wouldn't get another opportunity and my sad little experience certainly didn't evaluate me toward cameramen. I knew my chance would come again... and I knew my cameramen would be a good Joe.

And I was right. Recently I was tested at Hunt Stroumberg's with Lee Garces, A.C. photographer. At the beginning, I was a bit nervous, worried about lines, and jittery. But the minute Lee Garces said to me, "Hello, there!" I'm your cameramen, and grasped my hand, I felt my jitter slipping away. And when he introduced André DeToch as my director, well, that did it! Now there's a director for you. You'll be seeing him up around The Top soon. I believe I knew I was in friendly, and very capable, hands. No more tension... just har-mony. An excellent director (that's DeToch) plus an excellent cameraman (that's Garces) plus a capable actress (that's me) equals a good test. And that's what it is. Billy Gordon, casting director for Stroumberg, says the test can be shown to other studios soon, and everyone at Stroumberg's says it is excellent.

Since the test, I've worked in two pictures for Columbia, "Mr. Worble Goes to War", starring Edward G. Robinson, and "Calling All Stars".

So, Hollywood, you're not so tough. That's just a false front you wear. You couldn't really be tough... your heart's too big.

## Color Pix That Sing

Telstar and Bob Crosby are experimenting with a new novelty. Pictures in 10-inch color have been made of the band playing a series of popular musical numbers. Filmed with sound, Telstar will serve them to cramps as well as other service entertainment centers.

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## Thomascolor

(Continued from Page 144)

orthochromatic film is used for the positives. The same equipment and chemicals are now employed in any good laboratory are used.

Enlarging and reducing are restored to a normal process by the Thomascolor method. A 16mm. negative can be enlarged to 35mm. A 35mm. negative can be reduced to a 16mm. print.

The use of super-panchromatic film makes possible all the exposures used in black-and-white work. When a faster emulsion is necessary the camera can turn to it with confidence because the optical unit transmits all of the light to the film plane. There are no intervening neutral density filters to hinder the full action of the light on the emulsion.

The Weston calibration for exposure is rated at ONE AND A HALF (1½) HIGHER step than the Weston quotation for any good negative stock. Thus, it will be understood why Thomascolor can reach into low key lighting successfully, with the exposure based on an exposure of one-fiftieth (1/50th) of a second. With coated lenses, the Weston calibration should be read ONE (1) stop higher than the Weston quotation.

The shutter speeds at which Thomascolor may be exposed are dependent upon the type of negative stock used. Under favorable conditions speed up to 1/5000th of a second have been employed in both motion and still work.

In projection, the light from an ordinary lamp-house is ample. Since there is only white light projecting through the single emulsion transparent print, and the light transmission is as great as with black-and-white, with as eyes to hold it back, the light transmission to the screen is nearly total. An unusual brightness range is the result.

As in black-and-white, there is no change of manipulation of separating and putting of the sound track.

Special effects and track work are practical and easy to control due to the fact that the process is basically black-and-white and the color results from white light rather than dyes.

The Thomascolor photographing unit is a single assembly devoid of moving parts. It takes the place of the lens in all standard still and motion picture cameras. The change-over is accomplished at a single pad as quickly as with any black-and-white lens.

Strikingly the Thomascolor projector mount which is about the size of the average projector lens, slips into place where the regular projector lens is taken off. There are no moving parts in this assembly either. The projector has all the flexibility of the standard projector lens. Adjustment for focus is just as simple, length of throw and reproduction of the four color images follows as simply. Projection is made on stand-

ard, portable or giant screens. Since four color separation images take the place of a single 35mm. black-and-white frame, the same area of light is actually transmitted to the screen as when black-and-white pictures are shown. Superimposition of one color upon another eliminates any disposition to maintain and intensifies the brightness range of the colors.

Mr. Thomas has plans well advanced for the manufacture of special cameras to serve the Thomascolor field; many improved features will be indicated. However, since there are many good cameras in use for such work now, an optical unit will be provided which will convert a black-and-white camera for color work, and back to black-and-white, as the need may be. Thus, a good camera will not have to be discarded. The addition of a unit no larger than the ordinary lens will convert many models of cameras now on the market to Thomascolor.

For the amateur an interesting field has opened. For the first time he can have the complete processing of color under his own direction to play with as he chooses. He can be the master of his own photographic world as it exists in his own mind. He can install his own little laboratory and experiment with his own creations and his product will reflect the progress of his imagination and study.

Thomascolor can be applied to still photography as well as motion pictures and prints of full color value on paper are easily made from Thomascolor negatives. Re-photographing transparent positives as the first step in making a print on paper is unnecessary. Thomascolor makes its own negative separations. The difference between transmitted light (transparent positives) and reflected light (prints made on paper) can be compensated for in the lens mount of the Thomascolor Camera. The photography can be made suitable for other type of media.

## Lighting Sunday Movies

(Continued from Page 157)

der the pergola where the older folks had gathered. Reese would not walk so we photographed them right where they were sitting by the edge of maroon reflecting the sunlight in our reflections, in which we modeled our subjects. Of the kind of illumination I will go into more detail with drawing in a later issue.

Up to the present I have never dwelled on the exposure, for I presume you all have your light meters and experience. Neither have I dwelled on why we step down the lens and give more exposure or why even, but I am sure if you are interested in this, it can be taken care of if you write the Editor of this magazine.

## Retained by Du Pont



J. A. Bell, pictured above, called color expert has been retained by the Photo Products Department of E. I. du Pont de Nemours & Co., Inc., as a consultant. Mr. Bell formerly was an officer and top technical expert with Technicolor for many years.

## DeVry Again Honored for Its War Effort

THE DeVry Corporation 1111 Armitage Avenue, Chicago, Ill., has been presented with the second white star for its Army-Navy "E" Flag, denoting continued production excellence for the war effort on the part of its personnel. The DeVry Corporation manufactures motion picture sound equipment and secret electronic training devices incorporating motion picture projection principals developed by DeVry's founder, the late Dr. Herbert A. DeVry.

In a letter to President William C. DeVry, C. C. Black, Admiral USN (Retd.), Chairman Navy Board for Production Awards wrote:

"It is a pleasure to inform you that the Navy Board for Production Awards has granted the Armitage and Walecki Avenue Plants of the DeVry Corporation a second renewal of the Army-Navy 'E' Award for meritorious service on the production front.

"The men and women of your plants have continued to maintain the high standards they set for themselves when they were originally awarded the Army-Navy 'E' They may well be proud of their achievement.

"There are being forwarded to you two new pennants with two stars affixed to each which should be received in the near future.

"The additional white star, which the renewal adds to your Army-Navy 'E' flag, is the symbol of appreciation from our Armed Forces for your continued outstanding effort and support so necessary for victory."

## Camemen at War

[Continued from Page 142]

"It was an inspiring sight to look around at the group formations of our attacking force. One hundred and seventy-five bombers and fighters gliding steadily along in even flight. They had an aspect of grim viciousness about them that shut through us thrills of fascination as we watched them against the increasing dawn of lightness; those to the right were silhouetted in black with a thin halo radiating from the crest of their wings, while those to the left reflected back the pale pink glow of the sun's first rays creeping up to us out of Palestine.

"Looking out over the eyes, smooth-gliding formation reminded us of huge birds out of a fairy tale of another world. It had to think how some of them would be crippled, silenced.

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"Brushing the fifteen thousand feet level we crossed over the high ridges. The world was lighting up below and lay open all the way to our target. By now a few of the bombers and several fighters had turned back on account of engine trouble. They would be spared for another raid. On a long run from the home base like this one, every mechanical function had to pick perfectly.

"The light was coming up fast and visibility was perfect. Ahead of us lay our target, and news of our approach must be flashing its warnings by this time. We gradually worked lower until we had dropped to ten thousand feet. Through our planes we could begin to pick out objects below us as we stayed at level flying. We could see people looking up at us as we passed over villages and towns. They'd point up at us and then break for cover. They were taking no chances.

"Straight ahead of us and only minutes of flying time, lay the oilfields with its derrick and refineries and oilfield yards, and people hurrying in what seemed frantic activity. Fairly we could hear the siren alarms. We swooped down to a lower level as we rushed ahead. This was going to be a low-level raid. Enemy fighters were rising to meet the assault, and the barrage balloons were running up the full length of their cables. As we pulled out of our dive at our low level, we saw people that stood still and watched us. Their only display of excitement was vigorous waving, like they were actually glad to see us. They must have known, or guessed, what was going to happen. That only the oilfields would be bombed. Except for the crews of ground batteries we tried to dodge, the oilfields seemed to be deserted.

"Ack acks were blasting away all around us. Hell broke loose as we dove to the level of tree tops to confuse the ground batteries' aim. Our speed was too fast for their aim at that low level, and the camouflaged topside of our planes confused the Nazi fighters above us. It was tricky work dodging among those trees and derrick and reaching the balloon cables. Our bombs were now blasting all over the place, toppling over derricks, blow-

ing buildings apart, setting fire to storage tanks with the flames and black smoke spouting high above our level. With the noise of bombing, arrows, and ground batteries and the fire and destruction, the place was turned into a seething inferno.

"One of our bombers ahead of us and to the left must have recovered a direct hit from one of the ground batteries for it suddenly made a dive and crashed, turned over, scattered, and caught fire. Another bomber collided with a balloon cable and crashed.

"With our bomb-bucks unloaded we used the smoke of the bombing off to screen us as we took altitude and turned for home with a few holes punched in the old bomber that let daylight in and to certify what we'd been through. We had only one casualty, a waist gunner wounded in the leg. Straight up into altitude we fought our way back over the mountains and the Mediterranean and flung out on our field at dusk. What a day!

"Among those who did not come back out of that raid was T.Sgt. Kenneth Chisley of Cedar Falls, Iowa. He was given up for lost after the plane he was in exploded over the Mediterranean. Weeks later word came through that he was safe. Kenneth was one of the Lowest daredevil in the African Air Corps. He figured his chances as fast as he ran along with danger at his side. He always skinned the edge of peril enough to miss it. A man absolutely devoid of the sense of fear—that's why he always came through."

When the campaign in North Africa had ended and Fernstrom had recovered from his wounds, he and his crew returned to the United States with the negative his group had exposed. It was then sent to the First Motion Picture Unit where writers, cutters and editors, built the story in the cutting room from a "Day in the life of a Fighting B-25" to "Earthshakers," a generalized history of the mother bombers in the North African campaign. The picture was completed January 18, 1944.

Before leaving Africa, Fernstrom accumulated over two hundred combat hours, was awarded the Distinguished Flying Cross, the Air Medal with Cluster, and the Purple Heart. He returned to the first Motion Picture Unit where he assisted Major General Greenwald in the training and activating of additional units for overseas service. He has gone back overseas with Greenwald.

When the story of aerial combat over North Africa and Europe is finally released to the public, the exploits of the famous B-25 bomber will be legend. From all kinds of flying fields in all kinds of weather, against heavy enemy fire, both from the ground and enemy planes, this great plane has carried on obedient to the crews who operated them. There is a great story about it and the men who fly it which can only be properly told by motion pictures.

"The good that planes do and the men who fly them, flies after them."

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## Walt Disney Studio

[Continued from Page 154]

methods of surface mount constant adjustments in each picture while it was in production. That, of course, is of little assistance in meeting a deadline.

Yes, becoming a war plant forced, in many departments, a complete "about face." Fortunately, this was not true with all departments. The functions of some remained primarily the same. Included in this group might well be the Story Department. All scripts are prepared in a similar manner, and though tracing scripts demand more precision of thought—at the plant there was always the temptation to "amg" them up—primarily they require the same procedure as a custom, for they, too, just tell a story. Also in this group are the Layout and Posing Departments, the Camera Department, and Sound Recording Department. The work of these groups was accomplished in much the same manner as it had been during peacetime.

However, there were other departments which had to absorb the full weight of this new-type product. Our Layout Department, which actually designs the mechanics of the action to obtain the desired result, found itself dealing with difficult and highly mechanical problems. Small objects, such as planes and ships moving at a slow rate of speed on the screen comprise one type of problem. This usually encountered where diagrammatic presentation must be executed at an extremely low rate of speed. As you are generally aware, it is our production practice to carry each object that is animating on the screen on a separate level of cellophane superimposed one over the other on the camera table. In one particular instance a sequence of 12 torpedo planes was making passes at an enemy ship. Each plane was moving independently of the others, and it became necessary to make a separate camera exposure for each element in the scene—one for the ship, one for the wake of the ship, one for each plane, etc. On approximately 1000 ft. of animation we shot 18 exposures for each scene thus actually increasing the shooting time for each scene some 18-fold, plus the normal margin for error or retakes. We figured we had quite a headache.

Before our Camera Department began with such of their 18 exposure scenes, layout men had to design the camera operation. For men normally accustomed to planning and designing a Donald Duck dance or a Mickey Mouse piece of "business," this type of work called for considerable resourcefulness. Layout men, previously interested in the creative and artistic quality of a set or design—a "background," as we call them—suddenly found themselves using slide rules to figure out camera movements calculated at times to 1/100 in. Perhaps in these departments the greatest load has fallen.

The only group that runs a close second, I believe, our Special Effects Camera Department, for pure animation as driven by the artist has the ultimate

technical limitations, and it became necessary for our Special Effects Department to determine methods of achieving a marriage between real photography, animation photography, three-dimensional model work, and any other technique necessary to solve a given problem.

The studio personnel concerned with these particular problems have done a commendable job in devising new methods and sometimes unearthing old ones, cleverly renovated, to achieve a most acceptable photographic result. No better example of this is the use of cutout drawings. Twenty-five years ago, before the late Earl Hurd discovered and devised the now accepted use of cellophane in animation, it was the common practice to make drawings on a piece of paper, and then cut out the character in such the same way that a paper doll is cut out by a child. This cutout character and, of course, many others showing the character in different positions were then glued to the background before photography was made. The use of cellophane with its transparency permitted the elimination of this procedure and pushed the science of animation many years ahead.

Steeply enough, certain problems were thrown to our Special Effects Department on training films that were apparently unsolvable through ordinary techniques. The final answer came in going back to the old cutout method. It is true that it was a modern version of this technique, but the principle was fundamentally the same. This occurred in various instances where the story continuity called for a small object, perhaps a plane, to come into view from infinity and slowly animate through a tactical maneuver, maintaining throughout precise movements simulating the actual flight attitudes of the plane. When such demands are made involving the animation of objects no larger than 1/2 in. it is virtually impossible for an artist to make a series of drawings animating these movements, and then have the drawings traced and painted on cellophane without the final results appearing to jitter and shake on the screen. However, a small cutout plane the same size, animated by hand with the help of photographs which eliminate the inking and painting function, can be traced, if the cameraman is steady enough that morning, in such a manner as to reduce jitter to a minimum.

We know that our experiences are perhaps no different from those encountered by thousands of other organizations which found themselves squeezed under wartime production pressure. Stuck in all plants where it was necessary to meet stringent and shortened deadlines, a method that required less time and less money was found. The accounts of our men and our machines on the battle fronts all over the world are, I believe, testimony to this assumption.

After victory is ours and the type-writer manufacturer again manufactures typewriters, and Walt Disney again turns to fantasy, we will all feel that the stress of the stringent schedules and budgets has forced us to know our business better

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## Eastman Presents 300 Films To The University of Chicago

**D**ONATION of the Eastman Kodak Company's library of approximately three hundred "silent" classroom films to the University of Chicago for distribution through that institution's affiliate, Encyclopaedia Britannica Films, Inc., has been announced in New York by the board of directors of the affiliate.

This action brought to completion an educational project undertaken more than fifteen years ago by Kodak for the purpose of establishing classroom motion pictures on a practical basis.

Encyclopaedia Britannica Films, included in the encyclopaedia as well as in the university, also distributes the sound motion pictures of the recently acquired Kyrle Classroom Films and thus now will offer both sound and silent educational films.

Adolph Stuber, vice-president of the Eastman Kodak Company, declared in making known his company's decision to donate the Eastman classroom films to the University of Chicago: "The Eastman Kodak Company is gratified that its pioneering efforts in the field of classroom motion pictures are culminating in the present development. As early as 1925, Mr. George Eastman envisioned the use of motion pictures produced specifically for classroom instruction but found little prospect at that time that any organization with sufficient resources would enter upon a program to produce films of this type.

"An educational experiment was conducted, under the supervision of Dr. Frank N. Freeman, of the University of Chicago, and Dr. Ben D. Wood, of Columbia University, to test the educational value of motion pictures. As a result, Eastman classroom films numbering close to 300 subjects in the fields of geography, science, history, health, nature study, religion, applied arts, English, agriculture, and medicine were produced.

"It can now quite safely be said that the place of motion pictures in the field of visual education is firmly established and the Eastman Kodak Company can look out."

In accepting the Eastman gift, Robert M. Hutchins, president of the University of Chicago, said: "Britannica Films is now in such a commanding position in this field as to have a clear responsibility for the continued development and expansion of this educational facility. The film organization will have the full experience and knowledge of the university to draw upon."

William B. Benton, chairman of the board of Encyclopaedia Britannica, Inc., and vice-president of the University of Chicago, said: "With the Eastman films, plus the Kyrle classroom reels, Encyclopaedia Britannica Films, Inc., has become the distributor of the only library designed for curriculum use. The university now is in an ideal position to take leadership in the entire new area of visual education. The institution's sound and silent films, each group having its special virtues, are products of an investment of several million dollars."

Mr. Benton added that films are being made for expanding facilities, and that Stephen M. Covey, professor of educational psychology at the university, is on leave for full-time work on production plans.

E. H. Powell, president of Encyclopaedia Britannica, announced that E. E. Shumaker will continue as president of Encyclopaedia Britannica Films. Mr. Powell further pointed out that Britannica's extensive research facilities will be made available for the film company.

The board of directors of Encyclopaedia Britannica, Inc., is composed of some of America's best known business and educational leaders. These are: William B. Benton, chairman of the board of Encyclopaedia Britannica and vice-president of the University of Chicago; E. H. Powell, president of Encyclopaedia Britannica, Chester Bowles GFA administrator, Washington, Mass.; Paul C. Hoffman, president of the Standard Oil Corporation; Elmer Hopkins, president of Dartmouth College; Robert M. Hutchins, president of the University of Chicago; Henry R. Luce, editor of Time and Life, New York; Harold G. B. Hays, chairman of the board of the Quaker Oats Company; and Wynne Chaffed Taylor, Undersecretary of Commerce, Washington.

### Camermen Casualties

Heavy, Says Col. Capra

Ten of the 150 service cameramen covering the Italian campaign for the American forces have been killed in action, Col. Frank Capra reports.

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## "Romance of the Gyroscope"

(Continued from Page 148)

Scenes of the instruments in both films are cleverly interspersed with well chosen views of various ships and planes, adding dramatic interest to the film and plot.

### Technical Comment

In attempting a constructive analysis of the technique used in making these films, we hope not to detract from their educational or general interest value, as both films really do a good job and will be enjoyed by any audience. A minor point is the use of the title, "Romance." Numerous industrial films have been made with similar titles, with questionable appropriateness, applying to any kind of a product from peanuts to pottery. Even the first scene of the "Romance" title might have difficulty denoting the romance.

Good taste was shown by having music only behind the opening and ending. Many commercial films have suffered by means of a trivial background between acts; music in the narration, usually picked up from poorly selected records, is expertly "mixed." The opening music in the Sperry film is adequate, but seems a little cheap, and something in a more dramatic tempo might have been more appropriate to the film subject.

The narration is well written and accurately synchronized with the distinctive scenes. The narrator, whose name is not shown, has a voice that registers well on film; him, although his style seems a bit forced.

Continuity and photographic treatment throughout is well handled, and, although no production credit is given the production staff handled the assignment in a capable and professional manner—Ed Tyle.

## Allied Films Will Replace the Nazi

**A**S SOON as the Germans are driven out of Holland, America and British movies will replace the Nazi propaganda films now featured by Dutch houses, declares Charles J. M. Welton, chairman of the newly-named temporary committee of film exhibitors for the Netherlands. Welton, former Dutch Minister of Colonies, was appointed to his new post in London on April 5.

The committee's functions, he stated, hinge upon an article of the Dutch Film Act which prohibits the showing of movies "calculated to deceive morals or likely to disturb law and order." This would immediately rule out most German films now being exhibited. For in addition to the obvious Nazi propaganda pieces, the market has flooded the Dutch market with products such as "I'll Take Care of Your Wife," "Bear Night," and the "Strategist of Love."

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